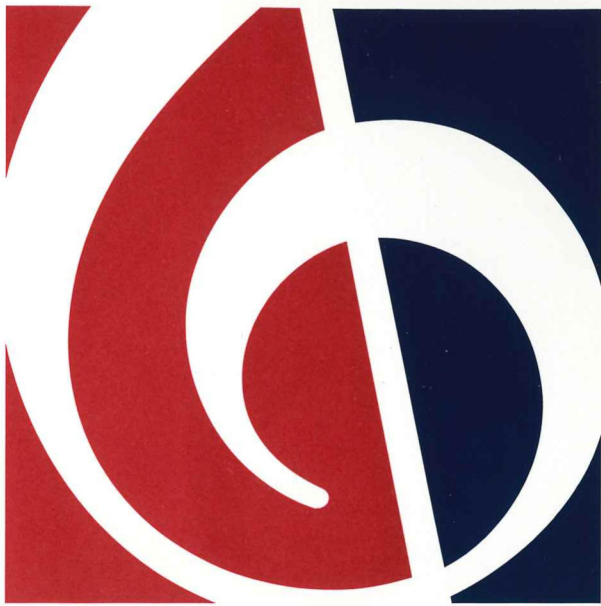


CD 2001--98/99

FACULTY *of* MUSIC



2001–2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, November 2, 2001, 8 p.m.

Walter Hall

University of Toronto
Faculty Artist Series

Presents

Lorna MacDonald, soprano

LOIS MARSHALL CHAIR IN VOICE STUDIES

Elem Eley, baritone

J.J. Penna, piano

Scott. St. John, violin

Camille Saint-Saëns

Émile Paladilhe

Édouard Lalo

Pastorale (Destouches)

Au bord de l'eau (Sully Prudhomme)

Au fond des Halliers (André Theuriet)

Dansons!

Camille Saint-Saëns

Le bonheur est chose légère

Scott St. John, violin

Pourquoi rester seulette?

Aimons-nous

Peut-être

m Cipullo

From "A Visit with Emily"

Aria: Wonder is not precisely knowing

*Chaconne: Your thoughts don't have words
every day*

Aria: Whether they have forgotten

Epilogue: Nature the gentlest mother is

INTERMISSION

Thomas Pasatieri

Héloïse and Abelard

Gaetano Donizetti

From "La Fille du Régiment"

Aria: C'en est donc fait...Salut à la France

Duet: La voilà, la voilà...

Giuseppe Verdi

From "Rigoletto"

Aria: Pari siamo

Duet: Figlia...mio Padre...

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A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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FACULTY
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UNIVERSITY
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2001-2002

Faculty Artist Series
Presents

Shauna Rolston, cello
Scott St. John, violin
Lydia Wong, piano

Friday, December 7
8 pm. Walter Hall

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Tonight's program is performed on the Edith McConica Steinway.

A portion of the ticket revenues from the Faculty Artist Series supports the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

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Programme Notes and Translations

Pastorale

CAMILLE SAINT-SAËNS

Born in Paris, 1835

Died in Algiers, 1921

Camille Saint-Saëns, a French composer, pianist, and organist, wrote a considerable amount of vocal music, including operas, a Mass, a Requiem, other church music, music for chorus and orchestra, and also many solo songs with piano accompaniment. His legacy is a curious one, as he was regarded in his homeland as something of a lesser composer, while abroad, particularly in the United States and England, he was seen as one of France's greatest composers. His songs reflect his largely conservative musical tastes but are also warm and colourful text settings. —Alex Carpenter

Pastorale

Here the tender birds enjoy a hundred sweet secrets

and one hears the hills resounding with the little songs

that they teach to the echoes.

By the grass the streams murmur their infatuations

and one sees that even the elms, in order to embrace the flowers,

incline their young branches.

Au bord de l'eau

ÉMILE PALADILHE

Born in Montpellier, 1844

Died in Paris, 1926

Paladilhe was a French composer who studied at the Paris Conservatory and who won the coveted Prix de Rome in 1860. His works include a number of operas (he is remembered chiefly as a composer of opéras comiques), oratorios, masses, orchestral works, and songs. *Au bord de l'eau* is a duet for soprano and mezzo-soprano. The text, by Sully Prudhomme, was also set by Gabriel Faure, a setting which, as Graham Johnson has remarked, has "sadly overshadowed" Paladilhe's "sensuous duet." This song is set as a slow, gentle dialogue between the two singers, who softly sing of a dreamy scene at the edge of a stream.

—Alex Carpenter

Au bord de l'eau

Both of them sit on the bank of a passing stream, watching it pass;

they both see a cloud gliding through the sky; on the horizon they see smoke coming from a thatch roof;

In these surroundings a flower spreads its scent; some fruit, where bees feed, entices one to taste; a bird, calling in the wood, sings, listen...

Listen at the foot of the willow where the water murmurs;

do not feel, as long as this dream lasts, that time endures,

but bring only the profound passion that you
adore,
with no care for the quarrels of the world, ignore
them;
And alone, happy in the face of everything that
wearies,
without growing weary, feel love, in the place of
everything passing,
love which does not pass!

Au fond des Halliers

Dansons!

ÉDOUARD LALO

Born in Lille, 1823

Died in Paris, 1892

French composer Édouard Lalo's great desire was to be a composer of opera, but sadly his legacy in this genre is one of relative mediocrity, with the exception of his successful *Le Roi d'Ys*. He is remembered principally for this opera and for a handful of instrumental works, including the *Symphonie Espagnole*. Though Lalo never achieved the recognition he sought, he did play a significant role in the development of instrumental music in France in the late nineteenth century.

Lalo composed a considerable number of art songs, including many song cycles, some of them for his wife, a contralto. His songs are sentimental and lyrical, and contrast stylistically with his more Wagnerian instrumental works. *Dansons!* was composed in 1884, and *Au fond des Halliers*, a setting of a text by Theuriot, was composed in 1887.

—Alex Carpenter

Au fond des halliers

Darling, is there a rose that flowers more than
love in the month of May?

This is the hour to love and be loved!

Beneath the cover of this great forest that
overspreads,

listen to the doves, o my darling!

On the empty road, their wandering song seems
a profound voice of lovely spring!

It rises up, fallen and reborn, it is like a dream of
the forest!

Slowly caressing us with its soft colours,
we let the singing bewitch us!

Our troubled hearts, through this coaxing
language,

beat faster in our chests.

All day long under the new leaves, with the song
of the turtledoves,

come, oh come, let's speak of love!

This is the hour to love and be loved! Ah, live
with my charmed heart!

Dansons!

Dear Friends, let's dance, we must seize pleasure!

Let's be wild,

let's be joyous!

Happiness to me is to be flirtatious,
it is to see love in your eyes!

I would wish for each day to be a holiday;

I would rather be giddy than proud.

Let's chase from here all care;

the dark sorrows under our brows will return soon
enough,

let's dance, friends, let's gather roses,

and get away, you gloomy philosophers, reason is
a poison,

let's speak of love, the intoxication of pleasure,

let's dance until daylight!

I feel my heart beating, it is pleasure that invites,

I feel my heart trembling inside,

Ah, come charm us, my heart opens to love!

Love, I want to smile at you, come hear laughter,
come, give us your eternal promises, for one day!

Le Bonheur est chose légère

CAMILLE SAINT-SAËNS

Born in Paris, 1835

Died in Algiers, 1921

Le Bonheur est chose légère

(Happiness is a fleeting thing)

Happiness is a fleeting thing, passing by.

One believes one has attained it, one pursues it,

One pursues it - it escapes!

Alas! You want it to be different from ours,

Your ardent desires need pleasures.

God preserve you from sudden fears and tears

That can darken the course of lovely days.

Happiness is a fleeting thing, passing by.

One believes one has attained it, one pursues it,

One pursues it - it escapes!

If ever your heart misses the retreat

Which today you pass up - come back!

Of all the sorrows of your soul

I reclaim for our true friendship half the share.

Happiness is a fleeting thing, passing by.
One believes one has attained it, one pursues it,
One pursues it - it escapes!

Pourquoi rester seulette?

(Why remain alone?)

Why remain alone guarding your sheep?
What can a girl do who only has her shepherd's
crook to guard against the greedy wolves!
With me over the plain comes Pierre, the hand-
some shepherd, to protect me.
Thread, spin lightly between my fingers.

Pierre is strong, Pierre is sweet; his tender words,
He said to me on his knees: "Madeleine, let us
love"
And Pierre has my affections.

But he went off with another girl, and even the
wolves have taken my faithful dog...My tears
are shed...
Thread, spin lightly! Pierre, the handsome shep-
herd, was unfaithful!

Aimons-nous

(Let us love each other)

Let us love each other and sleep without thoughts
of the rest of the world! Neither the flood of
the sea, nor the mountain storms, as long as
we are in love, will bend your blond head.
For love is stronger than the Gods and Death!
The sun will die away to leave your skin more
pure. The wind bending to the ground would
not dare, in passing, to play with your hair, as
long as you would hide your head in my arms!
And when our two hearts soar into the heav-
ens where celestial lilies will bloom from our
tears, then like flowers, let us join our lips and
let us strive to vanquish Death with a kiss!

Peut-être

(Perhaps)

Near to you, keep me safe, give me your hand,
I'm afraid,
I have doubt of having been able to find happi-
ness on my way.
I don't know, but it seems to me that at another
time,
I made this same confession which now trembles
in my voice.
Our two hearts, unknowing, have adored each

other for a long time;
Perhaps love is waiting, to be born this spring.
In our breathing, our soul begins to open, scarcely
Like the flowers in the meadow.
Like a dream, I hear you...give me your hand,
I'm afraid...
I have doubt of being able to find happiness on
my way.

A Visit With Emily

TOM CIPULLO

Born in Boston, 1959

One of the most exciting young American com-
posers writing songs today is Tom Cipullo.
Educated in Boston and currently living in New
York, Cipullo's most daring work is *A Visit With
Emily*, a song cycle which combines letters and
poems of Emily Dickinson in a variety of guises.
In this work (premiered in 1999), Cipullo pares
down his musical style, allowing Dickinson's
words to ring clearly and loudly without the
hindering of a self-conscious musical context.
Of the work, Cipullo has said:

*I have no insights into the thoughts and
emotions of the Belle of Amherst. If there is any
musical characterization in the piece, it comes purely
from my reaction to the words, an intuitive rather
than a studied reaction. The work is something of
a genre-bender, part song-cycle in its intimacy and
accompaniment, part opera in its size and
ensembles.*

This evening we will perform four excerpts
from the extended work. —J.J. Penna

Héloïse and Abelard

THOMAS PASATIERI

Born in New York, 1945

This work by American composer Thomas
Pasatieri recounts the true story of the com-
plex love of *Héloïse and Abelard*. First introduced
by Héloïse's uncle, Héloïse and Abelard share
the love of learning; he as a great teacher of
renown, and she as a student committed to the
intellectual pursuit of truth. The handsome and
arrogant Abelard was drawn to the lovely and
intelligent Héloïse and their ultimate physical
surrendering to each other led to a deep and
abiding love in Héloïse, but a tragic loss for
Abelard. Outraged by the knowledge of their

sexual relationship, and subsequent birth of a child, Héloïse's uncle pursued Abelard, banished him as a theologian and had him sexually disfigured for the crime of loving his niece. Abelard, governed by logic, retreated to the religious life where he was unthreatened in the loss of his manhood. Promptly, students flocked to him and his teachings. His eventual spiritual transformation inspired another convert in Héloïse, who committed herself to God and the Church. Although his vast intellect and ambition carried him to the highest courts (and also to conflicts of religious and philosophical thought), Abelard remained blind to the enormous suffering Héloïse had endured through the birth of their son and a life lived in isolation from him. Even as a highly esteemed abbess, her love and devotion remained with Abelard. Upon his death (he was 22 years her senior), Héloïse had Abelard's body brought to her abbey where they were buried together. Their writings, love letters, poems, songs and philosophical treatises attest to the monumental growth they nurtured in each other as intellectuals, lovers, and as sister and brother in Christ.

—Lorna MacDonald

From *La fille du Régiment*

GAETANO DONIZETTI

Born in Bergamo, 1797

Died in Bergamo, 1848

"C'en est donc fait...Salut à la France"

With high rank and influence, beneath jewels and laces, I hide my despair. Alas, what use is beauty when my beloved one will not see me! My friends, my company, I'd give my life to be in your hands again. Oh memories of childhood, come back to me! Salute to France, to hope, to friends. Here in my heart comes the moment of victory and happiness. Salute to France!

"La voilà...la voilà..."

Marie is the adopted daughter of the 21st regiment of the French army at the time of Napoleon I. In this scene, she and Sergeant Sulpice sing of their love for both army life and the emperor. They recount how Marie was found as an orphan, growing up with only an army trunk as her cradle, and now she claims her place in the regiment with her singing and her beauty. Sulpice claims, of course, that he taught her all she knows! They sing together, declaring that, if necessary, Marie would even join her beloved regiment in battle to the delightful sound of the military drums!

—Libretto by Bayard et Saint-Georges

From *Rigoletto*

GIUSEPPE VERDI

Born in La Roncole, 1813

Died in Milan, 1901

"Pari siamo"

"Figlia...mio Padre..." (Gilda and Rigoletto duet)

In 16th-century Mantua, Rigoletto is the deformed, court-appointed jester to the Duke, strident of tongue, but ever loving and gentle to his daughter, Gilda. Rigoletto has just met the assassin, Sparafucile, and declined his offer of service. In this great soliloquy, Rigoletto observes that he and the assassin are the same, except that Rigoletto slays with his vile tongue. He bitterly renounces the courtiers and nature for making him into the despicable character he has become. He softens at the realization that he has a different life with his beloved daughter, Gilda. Finally, he casts away as folly the nagging, fearful memory of Monterone's curse. Returning recently from a convent, Gilda greets her father warmly in this duet, asking to know more about her family, her deceased mother, and their station in life. Recognizing Rigoletto's hesitation and pain, she tries to console him even as he tells her that she is the sole loved one he has left on earth.

—Libretto by Francesco Maria Piave

Meet the Artists

Soprano **Lorna MacDonald** enjoys a varied career as singer, voice teacher and Head of Voice Studies at the University of Toronto Faculty of Music. Early in her career she was the recipient of many musical awards including prizes from the Metropolitan Opera, Chicago Lyric Opera, Dallas and Fort Worth Opera guilds, NATS, and the National Opera Association. Her career was based in the U.S. for 17 years until her appointment to the University of Toronto in 1994. In 1998 she was recognized from among Ontario's university professors with the OCUFA Teaching Award for "teaching excellence and outstanding contributions to university teaching". In April 2000, she was selected as the keynote speaker for the University of Toronto's Status of Women Day, and this year she enjoys the honour of being named the first holder of the Lois Marshall Chair in Voice Studies at the University of Toronto.

Lorna MacDonald has performed a variety of lyric-coloratura roles in both opera and oratorio. Her singing has been described, "astounding in its brightness, agility and projection" (Halifax), "bright and sparkling" (Toronto) and "an absolute jewel" (Edmonton), and performances of Bach's cantata *Jauchzet Gott* in January 2000 were described "fiery soprano MacDonald dazzles" (Halifax). Among her operatic roles are Despina, Gretel, Adele, Susanna, Barbarina, Musetta, Rose, Marie, Josephine, Mabel, Carolina, Norina and Baby Doe. Her performances with regional orchestras and festivals have been broadcast by CBC, PBS and NPR. Ms. MacDonald has given the premières of works written by many North American composers, and she delights in performing recitals and chamber music, most notably with pianists Dalton Baldwin, Che Anne Loewen and trumpeter Guy Few.

Lorna MacDonald has been a featured performer at a wide variety of symposia and series; the Arkandor Music Festival and Arts Foundation (Nova Scotia), the Summer Institute of Church Music (Oshawa), International Choral Symposium Festival 500 (Newfoundland) *Musique de Notre Temps* Choral Festival (Parthenay, France), American Liszt Society, National Festival of Music (Colorado) International Congress of Voice Teachers (Philadelphia), NATS chapters in On-

tario, Texas and New Jersey, Canadian University Music Society (Toronto), College Music Society (Ohio) as well as clinician and recitalist at the national meeting of the Royal Canadian College of Organists (2001). This year she gave master classes in Germany and the U.S. in addition to judging for the Metropolitan Opera National Council auditions, and music festivals in Canada.

Lorna MacDonald maintains strong ties with her birthplace in Cape Breton, Nova Scotia. She is a graduate of Dalhousie University and the New England Conservatory of Music with post-graduate work in the U.S. and Europe. The esteemed singers Eleanor Steber and Elena Nikolaidi were among her major singing teachers. At U of T she teaches voice, vocal chamber music, voice pedagogy and advanced performance studies. She is also engaged in vocal research with collaborators at St. Luke's/Roosevelt Hospital in New York.

American baritone **Elem Eley** is regarded as an artist of great versatility due to numerous celebrated performances throughout the United States, as well as in Canada and Europe. The 2001-2002 season includes opera and concert performances in New York (*Messiah* at Carnegie Hall), Philadelphia, Princeton, Toronto, Springfield, and other venues. In recent seasons he has performed in such venues as Carnegie Hall, Alice Tully Hall, and Philadelphia's Academy of Music, with the orchestras of Kansas City, Syracuse, Sioux City, St. Luke's Orchestra, the New Jersey Symphony, the New York Chamber Ensemble, the Little Orchestra Society and others. Among his concert repertoire are *Carmina Burana*, Mahler's *Lieder eines fahrenden Gesellen* and *Eighth Symphony*, the Britten *War Requiem*, the Bach *Passions* and *Mass in B*, and *Messiah*. He has collaborated with prominent conductors Robert Shaw, Joseph Flummerfelt, Dino Anagnost, Kazuyoshi Akiyama, Daniel Beckwith and James Litton.

Elem Eley has appeared in leading roles with Syracuse Opera, Cincinnati Opera, Hawaii Opera Theater, New York Lyric Opera, Sylvan Opera Festival, Musica Europa 2001 (touring Spain, Portugal and France), the Center for Contemporary Opera (including the video recording of

Kalmanoff's *The Bald Soprano*), and other companies. Along with solo recitals at Weill Recital Hall of Carnegie Hall and Merkin Concert Hall in New York, he has appeared in recital at the Hochschule für Musik *Franz Liszt* in Weimar, as well as in various festivals. He was honored with the 1996 *Joy in Singing Award*. Eley has recorded for MusicMasters Classics, and his performances have been televised on WNET as well as in national syndication. In addition to his active performing career, Elem Eley is Professor of Voice at Westminster Choir College of Rider University in Princeton.

One of the most gifted collaborative pianists of his generation, **J.J. Penna** has already performed in recital with such notable singers as Kathleen Battle, Harolyn Blackwell, David Daniels, Kevin McMillan, Florence Quivar, Sharon Sweet, Christopher Trakas, Indra Thomas, and Ying Huang. Mr. Penna has been heard in the Kennedy Center in Washington, D.C., at Weill Hall and Merkin Recital Hall in New York City, at the Palacio de Bellas Artes in Mexico City, in Seiji Ozawa Hall at Tanglewood, as well as on concert tours throughout the United States, Europe, Asia, the Far East, South America, and the former Soviet Union. He has participated in master classes with Marilyn Horne, Barbara Bonney, Regine Crespin, and Georgio Tozzi. In March of 2001, he gave the première performance of William Bolcom's latest song cycle with mezzo-soprano Florence Quivar, and in June of 2001 appeared in recital with soprano Roberta Peters.

J.J. Penna has performed and held fellowships at prestigious festivals such as Tanglewood, Chautauqua Institution, Banff Centre for the Arts, Norfolk, the Music Academy of the West, and San Francisco Opera Center's Merola Opera Program. Mr. Penna has worked on over twenty operatic productions at Tanglewood, Michigan Opera Theater, University of Michigan, San Francisco Opera Center, and Tri-Cities Opera. Mr. Penna holds a doctoral degree from the University of Michigan where he studied with Martin Katz.

J.J. Penna devotes much of his time to the teaching of art song literature, and is currently Assistant Professor of Accompanying and Coaching at Westminster Choir College in Princeton, New Jersey. He is the artistic director of an annual song festival in Princeton, and maintains a coaching studio in New York City. He spent the summer of 2001 as the coordinator of the vocal program at the Bowdoin Festival, and in residence as a Young Artist at the Stean's Institute of the Ravinia Festival in Chicago.

Scott St. John has captured the attention of the musical world through his riveting and virtuoso performances on violin and viola. "Brimming with extroverted spirit" is how the *Philadelphia Inquirer* praised this charismatic artist; the *Pittsburgh Press* remarked that "he is a musician of impeccable taste and natural instincts. He lets the music do the talking."

An appearance with the Toronto Symphony Orchestra in 1996/97 led to an immediate invitation for the following season with the orchestra's music director, Jukka-Pekka Saraste. Playing violin and viola on the same concert with the Cincinnati Chamber Orchestra led to an invitation to debut with the Boston Pops under the direction of Keith Lockhart.

An avid chamber musician, Scott St. John is a regular participant at the Marlboro Music Festival in Vermont. From 1994 to 1997, he was the founder and artistic director of *Millennium*, and in 1998-99 his Chamber Music Company launched a new series in New York City's Merkin Hall. Deeply committed to education and outreach, Scott is regularly involved in such activities.

Born in London, Ontario, Scott St. John and his sister Lara both began violin studies at the age of three with teacher Richard Lawrence. His teachers have included David Cerone, Arnold Steinhardt and Felix Galimir. He graduated in 1990 from the Curtis Institute of Music in Philadelphia.

Scott St. John is Assistant Professor of Violin and Viola at the University of Toronto Faculty of Music. He is also Co-ordinator of the Faculty's chamber music programme.



A PERSONAL NOTE

Lorna MacDonald

I first heard Lois Marshall in concert when I was a young student in Nova Scotia. I had heard her on the radio, of course, and was very eager to hear her "live". The occasion was a duo recital with another of Canada's finest artists, Maureen Forrester, accompanied by John Newmark. It was a wonderful evening for me!

When I began programming for this evening's concert, my memory of that first hearing of Lois came to mind. It was advantageous to be on sabbatical last year, living in the New York area, which gave me the opportunity to connect with my singing partner of former days, baritone Elem Eley. We decided that it had been far too long since we had sung together, and made plans for concerts this season, accompanied by JJ Penna. Tonight is the first of those concerts.

Elem and I have known each other for twenty years, first as friendly competitors and auditioners, later by coincidence as colleagues, then as performers, good friends and musical collaborators. We have shared and supported each other through varied chapters in our lives and careers, and it is particularly joyful for me to sing together again on this occasion of the celebration of the Lois Marshall Chair in Voice Studies. It is my hope for the voice students at the University of Toronto that they will admire and value the gifts of their musical collaborators, not for their perfection, but for the deep satisfaction that is to be found in making music and singing together.

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